Progressive Studies

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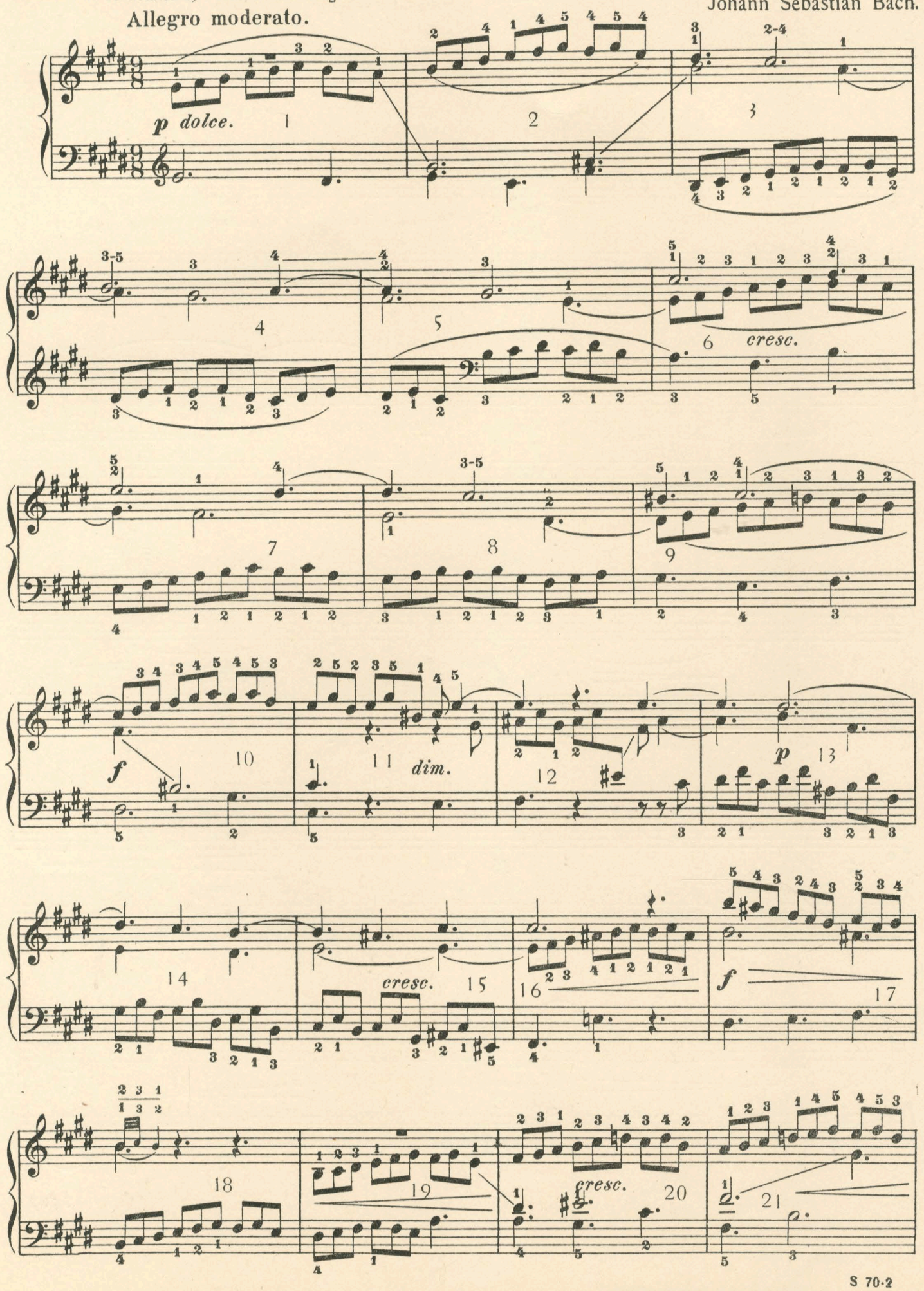
THREE PART INVENTION. NO. 6.

Edited and Annotated by Frederic Lillebridge.

Johann Sebastian Bach.

Allegro moderato.

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f 22 23 24

25 *dim.* 26 27

28 *p* 29 30

31 32 33 34

35 *f* 36 37

38 *f* 39 40 41

ANNOTATION.

THREE-PART INVENTION. NO. 6. BACH.

The first special difficulty will be met with on the second beat of the second measure, right hand part; practice the following exercise: D♯ with the fourth finger, E with the thumb, F♯ with the fourth finger, E with the thumb and repeat several times in succession. Play also the following exercise: D♯ fourth finger, E thumb, F♯ fourth finger, G♯ fifth finger, F♯ fourth finger, E thumb and repeat several times. Also play the following exercise: F♯ fourth finger, G♯ fifth finger, E fourth finger, B and D♯ first and third fingers. The next special difficulty will be found in measure 9, right hand part, in passing from the first beat of the second part; the following preparatory exercise should be used: F♯ and B♯ played together with the second and fifth fingers, G♯ and C♯ with the first and fourth fingers. Also play the following exercise: F♯ with the second, B♯ with the third finger while holding the F♯; then G♯ with the thumb holding it and playing C♯ with the fourth finger.

Play the first six notes of measure 10, right hand part, with the fingering there given both upward and downward. Play the first six notes of measure 17, right hand part, forward and backward, meanwhile holding the B with the thumb. Also practice holding B with the thumb and play F♯ with the second finger and E with the fourth finger in alternation.

Measure 21, right hand part will require the same kind of practice as we required in measure 2, righ t hand part. Measure 22 should be played both forward and backward, using the fingering there given. Measure 33, right hand part, will be found to contain a difficulty in moving the thumb from B to F♯. Practice the following exercise: B and F♯ with the first and third fingers, G♯ with the fourth finger, F♯ and A with the first and third fingers, G♯ with the fourth finger and B and F♯ with the first and third fingers. In the left hand part of measure 35 the third finger must cross over the thumb from the key, G♯. Practice the following exercise: A, third finger, G♯, thumb, F♯, second finger, and G♯, thumb. Repeat many times in succession. In passing from the left hand part of measure 35 to measure 36 play the following exercise: Play A twice with the third finger, then A♯ and G together twice with the first and fifth fingers. This will finish the especially difficult features of this study, which should next be played through from beginning to end, using the rhythmic devices which are applicable to triplets, and after that is done the study of the piece as written should be taken up.

The movement of this piece is in triple time, having a compound unit of three eighth-notes, the *tempo* mark being *allegro moderato.* The motion of the piece is very light and airy and the music has all the vivacity of a dance. We recommend that the triplets receive a slight accent; the accent may be greater or less, depending upon the character of the music at any particular time. For instance, in the upward scale-like passages found in the first two measures, imitated in the second two measures it will be sufficient to indicate by a distinct articulation of the triplet the character of the motion. On the other hand, in such as measures 11, 12, 13, 14 and 15, and similar places, it will be better to give a distinct accent to each triplet. In addition to this, observe the marks of expression very carefully, such as the *crescendo* and *decrescendo* marks, the contrast between soft and loud and so on; also determine whether the ascending runs should be played *crescendo* or *vice versa*; we will leave that to your discrimination.

Recitation.

1. What is the character of this piece?
   Ans.

2. Explain how the triplet movement in different parts of this piece is to be brought out.
   Ans.

3. How do you overcome the difficulty found in measure 22?
   Ans.

4. How do you overcome the difficulty found in measure 17?
   Ans.

5. How do you overcome the difficulty in measure 9?
   Ans.

For Teacher's Record

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